

VISIT...

LANZAROTE
Caliente.COM

Disney's
THE MUSICAL
NEWSIES

7

Carrying The Banner

65

High Times, Hard Times

58

King Of New York

36

My Lovey Dovey Baby

73

Once And For All

24

Santa Fe

52

Seize The Day

40

World Will Know, The

CARRYING THE BANNER

7

Music by ALAN MENKEN
Lyrics by JACK FELDMAN

Rubato

no chord

Ddim

G

D/A

no chord

Snipeshooter:

Racetrack: That's my ci - gar. You'll steal _ a - nud - der. *Kid Blink:* Hey bum-mers,

mf

D/A

no chord

G

we got work _ to do. ____ *Specs:* Since when did you be - come _ me mud -

Moderately bright

no chord

G

D7

Newsies:

- der? *Crutchy:* Ah, stop yer bawl - in'! Who _ ast _ you?!

rall.

a tempo

Bb9



First system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of two sharps. The music consists of a piano introduction with chords and a melody line.

D7



Bb9



A



Second system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of two sharps. The music continues with piano accompaniment and a melody line.

Ddim/A



G/A



D/A



Third system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of two sharps. The music continues with piano accompaniment and a melody line.

Mush: Try Bot - tle Al - ley or — the har - bor. *Racetrack:* Try Cen - tral

Fourth system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of two sharps. The music continues with piano accompaniment and a melody line.

Ddim/A



G/A



D/A



Adim



D7



Fifth system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of two sharps. The music continues with piano accompaniment and a melody line.

Park, it's guar - an - teed. —

Jack: Try an - y bank - er, bum — or bar -

Sixth system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of two sharps. The music continues with piano accompaniment and a melody line.

G Ddim/A G/A D

- ber. *Skittery:* They al - most all knows how _ to read.

Kid Blink: I smell mon - ey! *Crutchy:* You _ smell fo - ul! *Mush:* Met this girl _ last night...

G A/G G A/G G A/G G

Racetrack: *Crutchy:* Move your el - bow! Pass _ the tow - el!

Bb C/Bb Bb C/Bb

Bb C/Bb Bb A D D/F#

Skittery: For a buck _ I might! *Newsies:* Ain't it a fine life, _

Skittery: For a buck _ I might! *Newsies:* Ain't it a fine life, _

Skittery: For a buck _ I might! *Newsies:* Ain't it a fine life, _










car - ry - ing the ban - ner through it all. A might - y fine life, —










car - ry - ing the ban - ner tough and tall. Ev - 'ry morn - ing — we —







— goes where we wish - es. We's — as free as fish - es. Sure — beats wash - in' dish - es. What a










fine life — car - ry - ing the ban - ner home free all.

Bb9 A

Jack: It takes a

G7b9 G/A D D/F# G7b9 G/A

smile as sweet _ as but - ter, Crutchy: the kind that la - dies can't _ re - sist. _

D D/F# D7b9 D7/F# G

— Racetrack: It takes an or-phan with _ a stut - ter. Jack: Who ain't a -

Ddim/A G/A D G A/G G

fraid to use _ his fist! _ Kid Blink: Mush & Racetrack: Sum - mer stinks _ and win -

A/G  G  A/G  G 

- ter's wait - in'. Wel-come to ___ New Yawk. ___

Bb  C/Bb  Bb  C/Bb  Bb  C/Bb  Bb  A 

Boy, ain't na - ture fas - ci - nat - in' when youse got - ta walk. _

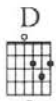
D  D/F# 

Still, it's a fine life ___

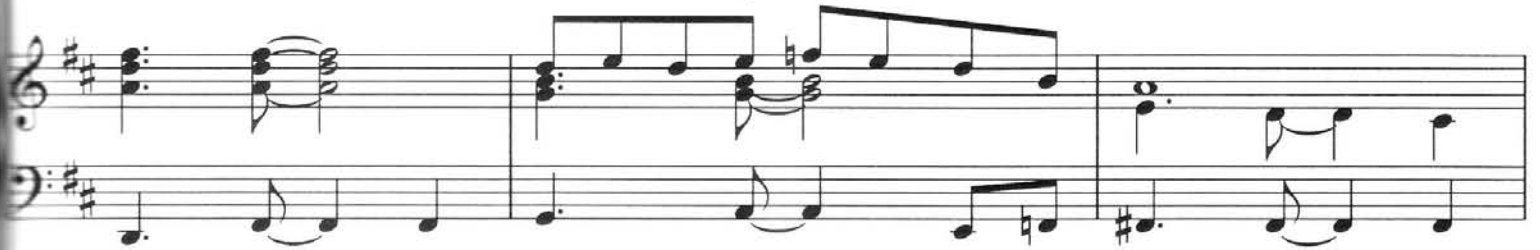
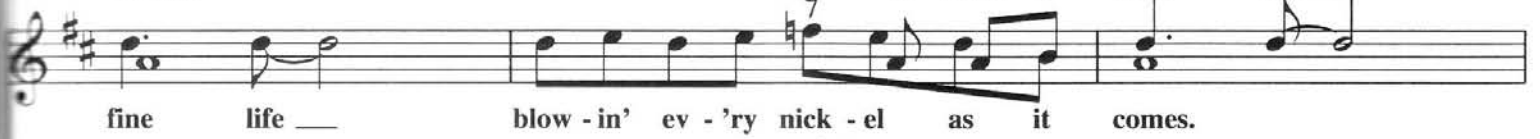
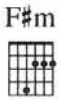
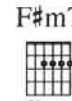
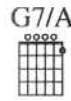
G  G7/A  D  D/F#  G  G7/A 

It's a fine life ___ car - ry - in' the ban-ner with me

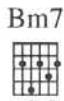
car - ry - in' the ban-ner with me chums. A might - y



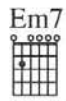
chums.



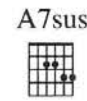
blow - in' ev - 'ry



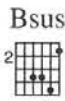
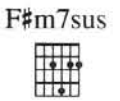
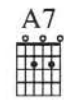
nick - el



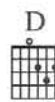
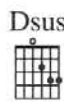
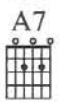
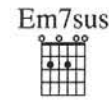
as it



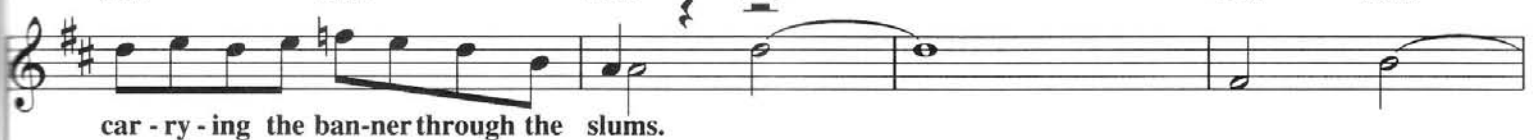
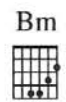
comes.



2



2



Nuns: Bless - ed

chil - dren, —

Chord diagrams: Dsus, Em/D, D, A/B

though you wan - der lost and de -

Chord diagrams: Bm, G(#11), Gsus2, Esus, Em9

praved, Je - sus loves you.

Chord diagrams: G/A, D7

You shall be saved.

Dsus

D

Bsus

Bm

Mother:

Pat - rick, _____

dar - ling, _____

Racetrack: Just gim-me half a cup. ____

Kid Blink: Some-thing to wake me up. _

Dsus

Em/D

D

A/B

since

you

left

me

I _____

am un -

Mush: I got - ta find an an - gle.

done.

Moth - er _____

Newsies: Pa - pers is all I got. ____

Crutchy: I got - ta sell more papes. ____

Wish I could catch a breeze. _

Esus Em7 A7/E Em7sus

loves you. _____ God save _____

Sure hope the head-line's hot. _____ God help me if it's not. _____

_____ All I can catch is fleas. _____

G/A A7 D7

_____ my son. _____

Newsies: If I hate the head-line I'll _____ make up a head-line and I'll _____

Some - bod - y help me please. _____

Bb7



D7



say an - y - thing I haf - ta.

'Cause at two for a pen - ny, if —

'Cause at two for a pen - ny, if —

Bb7



— I take too man - y Wea - sel just makes me eat 'em af - ta.

Look! They're

— I take too man - y Wea - sel just makes me eat 'em af - ta.

Em



C7



put - tin' up the head - line. You — call that a head - line?

I — get bet - ter sto - ries from the

What's it say? —

That won't play. —

Em



cop - per on the beat. I was gon - na start with twen - ty now a

So where's your spot? God, it's hot.

C9



B



doz - en 'll be plen - ty. How's a guy gon - na make ends meet? We need a

Will you tell me how'm I gon - na make ends meet? We need a

A7



A/B



E



E7/G#



C7



A/B



E



good as - sas - si - na - tion. We need an earth-quake or a war.





— Snipeshooter: How 'bout a crook - ed pol - i - ti - tion? Newsies: Hey stu - pid,








that ain't news — no more. — Up - town to — Grand Cen -






- tral Sta - tion, down to Ci - ty Hall. —










We im - proves_ our cir - cu - la - tion walk - in' 'til — we fall.

It's a fine life —

Look, they're put-tin' up the head-line. You —

The first system of the musical score. It includes a vocal melody line with lyrics, a piano accompaniment with a steady eighth-note bass line and a more active treble line, and two guitar chord diagrams: E and E/G#.

Asus2 B7sus E E/G# Asus2 B7sus

It's a fine life — car-ry-ing the ban-ner through it

car-ry-ing the ban-ner through it all. A might-y

— call that a head-line? I — get bet-ter stor-ies from the cop-per on the beat. I was

The second system of the musical score. It continues the vocal melody and piano accompaniment. Above the vocal line, guitar chords are indicated: Asus2, B7sus, E, E/G#, Asus2, and B7sus. The lyrics continue across the system.

E E/G# Asus2 B7sus G#m7 E/G# G#m

all. A might - y fine life__

fine life __ car - ry - ing the ban - ner tough and tall.

gon - na start with twen - ty but a doz - en 'll be plen - ty. Will ya tell me how'm I ev - er gon - na

G#m/C# C#m7 F#m7sus Asus B7sus B7 G#m7

car - ry - ing the ban - ner tough and tall.

See the head - line: __ New - sies on a mis - sion, kill

make ends meet. __ Hitched it on a trol - ley, meet ya For - ty Fourth and Sec - ond, Lit - tle

the com - pe - ti - tion, sell the next e - di - tion. What a
 I - tal - y's a se - cret, Bleek - er's fur - ther than I reck - oned, by the
 fine life car - ry - ing the ban - ner. It's a
 court-house, by the sta - bles on the cor - ner some - one beck - oned and I
 fine life car - ry - ing the ban-ner. It's a fine life
 go get 'em Cow-boy. You got 'em now, boy!

Chord Diagrams:
 C#7
 F#m7sus
 B7sus
 B7
 E
 E/G#
 Asus2
 B7sus
 E
 E/G#

Asus2



B7sus



E



E/G#



car - ry - ing the ban - ner, it's a fine life ____

Go get 'em Cow - boy!



A

B7sus



E

E/G#



car - ry - ing the ban - ner. It's a fine life ____

You got 'em, now boy!



Asus

Bsus



car - ry - ing the ban - ner it's a... Go!

Go!

8va bassa

SANTA FE

Music by ALAN MENKEN
Lyrics by JACK FELDMAN

Freely



So that's

mp

Fm7



F9



Bb(add9)



Bb



what they call — a fam - 'ly — moth - er,

Fm7



F9



Bb(add9)



Gm7



Cm9



daugh - ter, — fa - ther, son. — Guess that ev - 'ry - thing — you

F7sus F7 Bb C/Bb Bb C/Bb

heard a - bout is true. So you

Fm7 F9 Bb(add9) Bb Fm7 F9

ain't got an - y fam - 'ly. Well, who said you need - ed

Bb(add9) Gm7 Bb/C C7

one? Ain't ya glad no - bod - y's wait - in' up for

Ab(add9) Fsus F Bb

you? When I dream on my

own I'm a - lone but I ain't lone - ly. For a

dream - er, night's the on - ly time of day. —

When the ci - ty's fin - 'ly sleep - in' all my

thoughts be - gin to stray — and I'm on the train that's

Chords: Gm, Eb, F, Eb/Bb, Bb, F/A, D/F#, Gsus, Gm, Gm/F, Dm/F, Eb, Bb/D, Cm7, F7, Dm7, Gm7, Cm7, F7, Dm7, Gm, Dbmaj7, Abmaj7

Gm7



C7sus



C7



F7sus



bound

for

San - ta

Fe. _____

And I'm

Bb



Gm



Eb



F



F9



free

like the wind,

like I'm gon - na live for - ev -

Eb/Bb



Bb



F/A



D/F#



Gsus



Gm



Gm/F



- er. _____

It's a feel - ing time can nev - er take a - way. -

Eb



Bb/D



F7sus/C



F7



All I need's a few more dol -








- lars _____ and I'm out - ta here to stay. _____ Dreams come







true. Yes, they do _____ in San - ta Fe. _____

accel.

Somewhat Faster









Where does it say you got - ta live and







die here? Where does it say a






guy can't catch a break?




Why should you on - ly take what you're giv - en? Why should you spend your

accel.




whole life liv - in' trapped where there ain't no fu - ture.





E - ven at sev - en - teen break - in' your back for

E♭maj9



some - one else - 's sake. If the

 The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (B♭, E♭). The lyrics are "some - one else - 's sake. If the". The piano accompaniment is in grand staff (treble and bass clefs). The right hand plays a melody, and the left hand plays a bass line. There are three measures in this system.

A♭(add9)



A♭



Am7



life don't seem to suit ya, how 'bout a change of

 The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are "life don't seem to suit ya, how 'bout a change of". The piano accompaniment features a steady bass line and a melody in the right hand.

D7



Gm



Gm/F



scene far from the lous - y head - lines and the

 The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are "scene far from the lous - y head - lines and the". The piano accompaniment features a steady bass line and a melody in the right hand.

F/G



G



dead - lines in be - tween.

 The fourth system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are "dead - lines in be - tween.". The piano accompaniment features a steady bass line and a melody in the right hand. The system ends with a double bar line.

Very Brightly (in one)

Fmaj7/G

First system of musical notation. Chord diagrams for F/G and G are shown above the staff. The music is in 2/4 time, featuring a melody in the treble clef and a bass line in the bass clef. The key signature has one flat (Bb).

Second system of musical notation. Chord diagrams for G7 and Fmaj7/G are shown above the staff. The music continues in 2/4 time.

Third system of musical notation. Chord diagrams for F/G, G6, Dm/G, and C/D are shown above the staff. The music continues in 2/4 time.

Fourth system of musical notation. Chord diagrams for G, C(add9), D/G, C(add9), and D/G are shown above the staff. The music continues in 2/4 time.

Fifth system of musical notation. Chord diagrams for Eb/F, F/G, C(add9), D/G, C(add9), and D/G are shown above the staff. The music continues in 2/4 time.

Eb/F F/G Eb(add9) F/Bb Eb(add9) F/Bb

Gb/Ab Ab/Bb Eb(add9) F/Bb Eb(add9) F/Bb

Gb/Ab Ab/Dbb E(no 3rd)

G(no3rd) E(no 3rd)

A/G D G/C D C G C G/A Am7 D D/E

Chord diagrams: A, F, G, D

Chord diagrams: F, G, D, F, G

Chord diagrams: D, F, G, G9, Esus

Chord diagrams: Dmaj7/E, E, Dmaj7/E, E, Ebmaj7/F, F

Chord diagrams: Ebmaj7/F, F7, Broadly Bb, Gm

San - ta Fe, _____ are you there? Do you

Eb F F9 Eb/Bb Bb F D7/F#
 swear you won't for - get me? If I found you would you

Gsus Gm Gm/F Eb Bb/D
 let me come and stay? I ain't

Cm7 F7 Bb(add9)/D Bb/D Ebmaj7 F7sus F7
 get - tin' an - y young - er. And be - fore my dy - in'

D7sus D7 Cm11 F7sus F7
 day I want space, not just air. Let 'em

B $\flat$ Dm7/A Gm B $\flat$ maj7/F Cm11 E $\flat$ /F

laugh in my face, I don't care. Save a place I'll be there.

sub. p rall.

Freely B $\flat$ C/B $\flat$ B $\flat$ C/B $\flat$ Fm7 F9

So that's what they call a fam -

B $\flat$ (add9) B $\flat$ Fm7 F9 B $\flat$ (add9) Gm7 Cm9

- ly. Ain't you glad you ain't that way? Ain't you glad you got a

F7sus F7 B $\flat$ C/B $\flat$ B $\flat$ C/B $\flat$ B $\flat$

dream called San - ta Fe?

MY LOVEY DOVEY BABY

Music by ALAN MENKEN
Lyrics by JACK FELDMAN

Moderately ( played as )

Bb/F

Gdim7

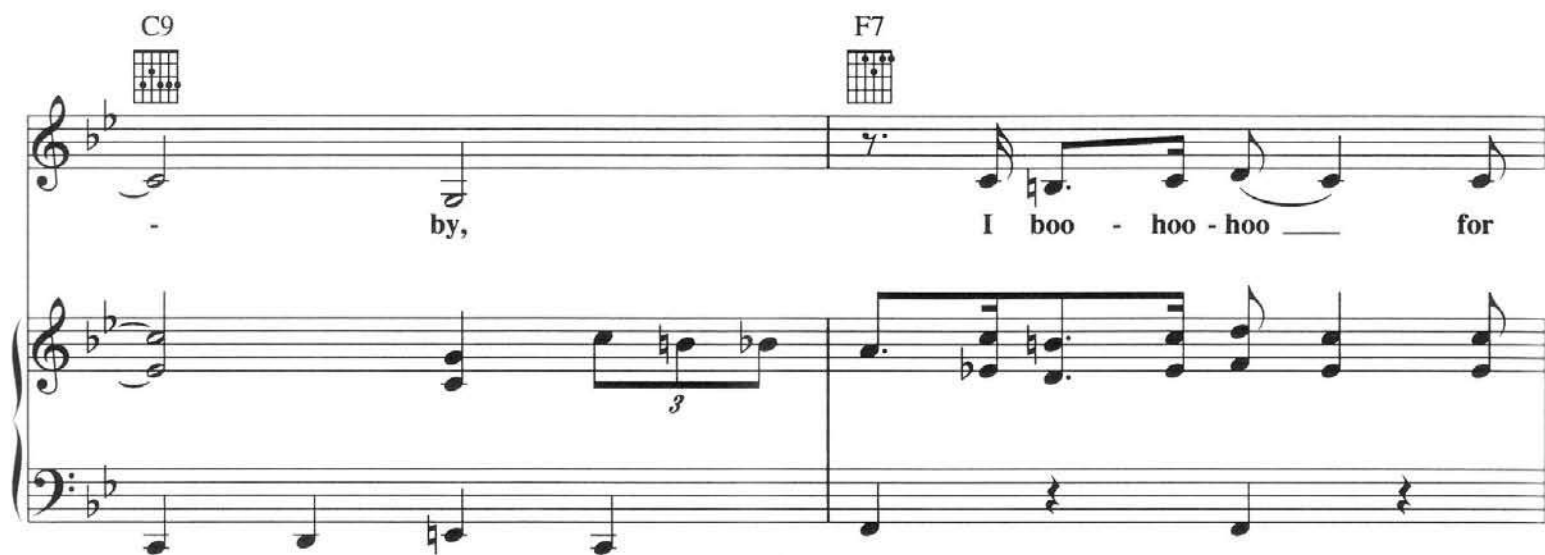
F7/A

Bb

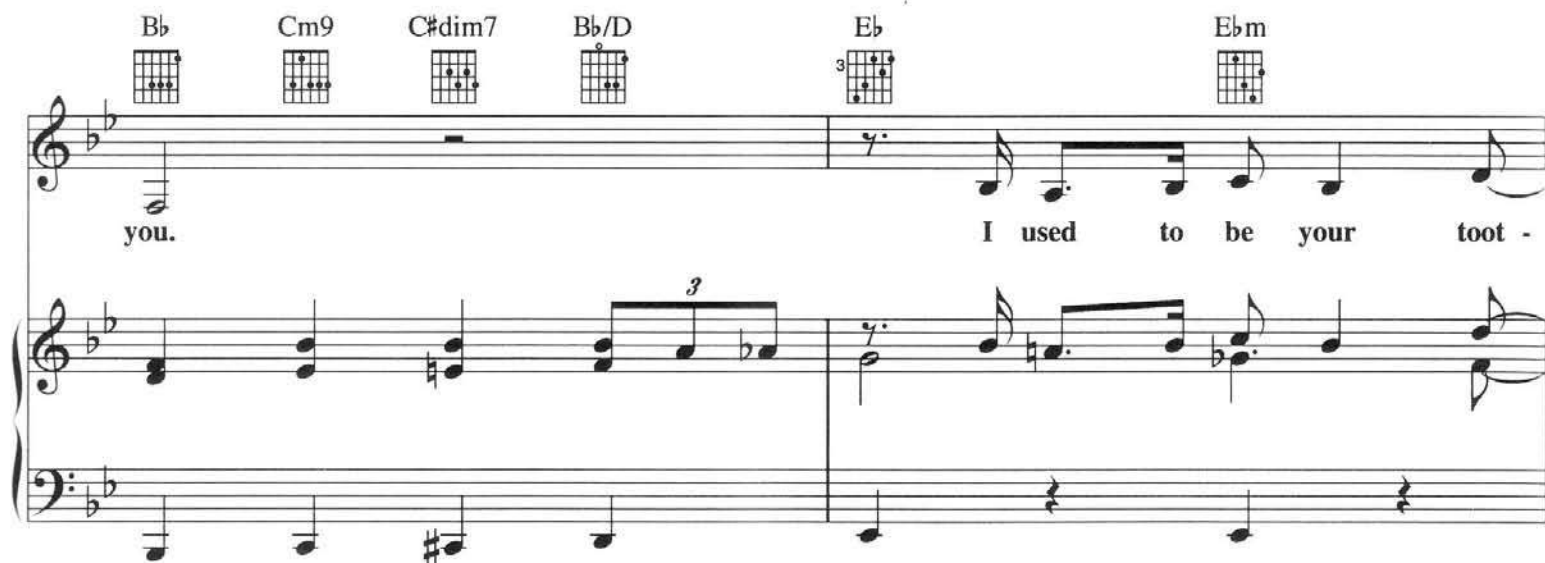
G7



My lov - ey - dov - ey ba -



by, I boo - hoo - hoo — for



you. I used to be your toot -

B $\flat$ G7 C9 F7

- sie - woot - sie. Then you said too - dle - ee - doo. —

B $\flat$ G7 C7 E $\flat$ 6 F

I miss the han - ky - pan - ky each night - y-night till three. —

B $\flat$ B $\flat$ 7 A7 D7 G7 C9

Come back, my lov - ey - dov - ey ba - by,

B $\flat$ /F F7 B $\flat$

and coo - chie-coo with — me. —

B $\flat$ G7 C9 F7

B $\flat$ Cm C $\sharp$ dim7 B $\flat$ /D E $\flat$ E $\flat$ m

B $\flat$ /F G7 C9 F7

F $\sharp$ G $\sharp$ dim7 F $\sharp$ /A $\sharp$ B G $\sharp$ 7

Our life was duck - y wuck -

f

C#7



E6



F#7



y.

So good - y - good were

we. —

B



Bb



A



G#7



C#9



Come back, my lov - ey - dov -

B/F#



F#7



- ey ba - by,

and coo - chie - coo with me. —

sub. p

B



B7/D#



Ddim7



C#m7



B



F#(#5)



B6



3

3

3

v

THE WORLD WILL KNOW

Music by ALAN MENKEN
Lyrics by JACK FELDMAN

Driving
D(no3rd)



mf

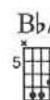
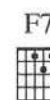


Jack: Pul - it - zer and Hearst they think — we're noth - in'.

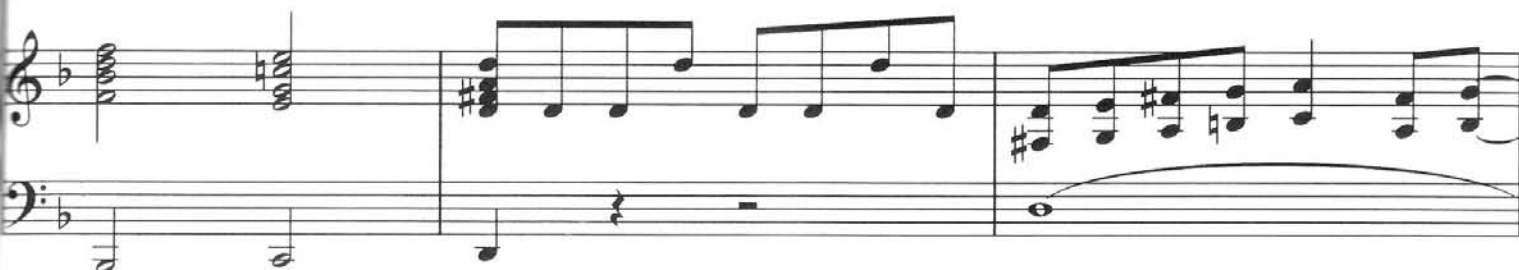
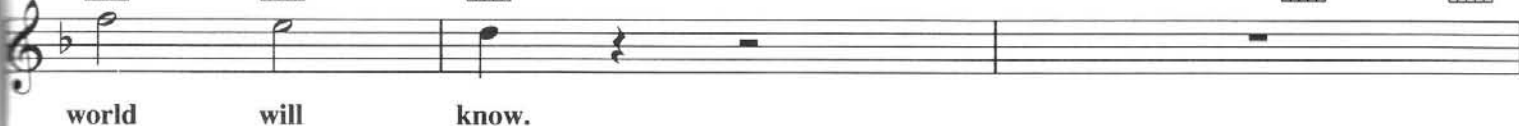
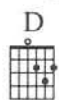
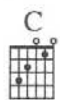
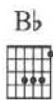
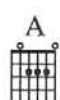
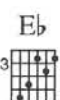
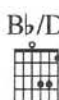
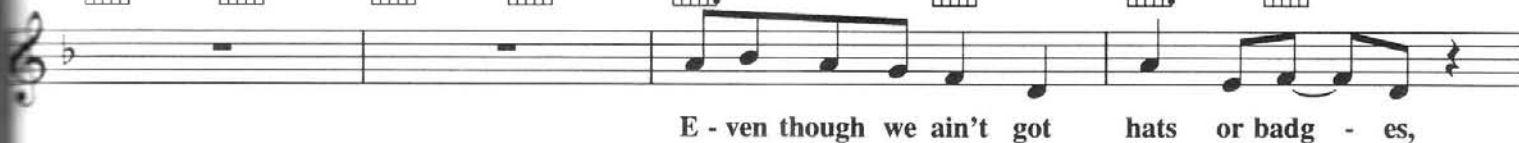
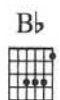
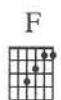
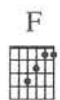


Are we noth - in'? Newsies: No!

D(no3rd)



Jack: Pul - it - zer and Hearst they think



Chord diagrams: D, A/D, D, G, A

Chord diagrams: D, D7, G/D

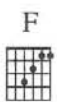
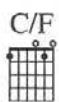
What's it gon - na take to stop

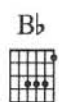
Chord diagrams: D, A/D, D, G, A

— the wa - gons? Are we rea - dy? Newsies: Yeah!

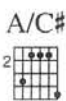
Chord diagrams: D, F, F7, Bb/F

Jack: What's it gon - na take to stop

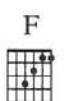





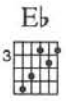
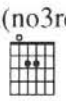
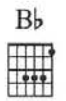
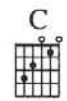
the scab - bers? Can we do it? *Newsies: Yeah!*



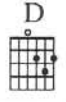
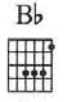
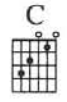
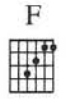


Jack: We'll do what we got - ta do un - til we break the will of

might - y Bill and Joe. *Newsies: And the World will*

know and the Jour - nal too.

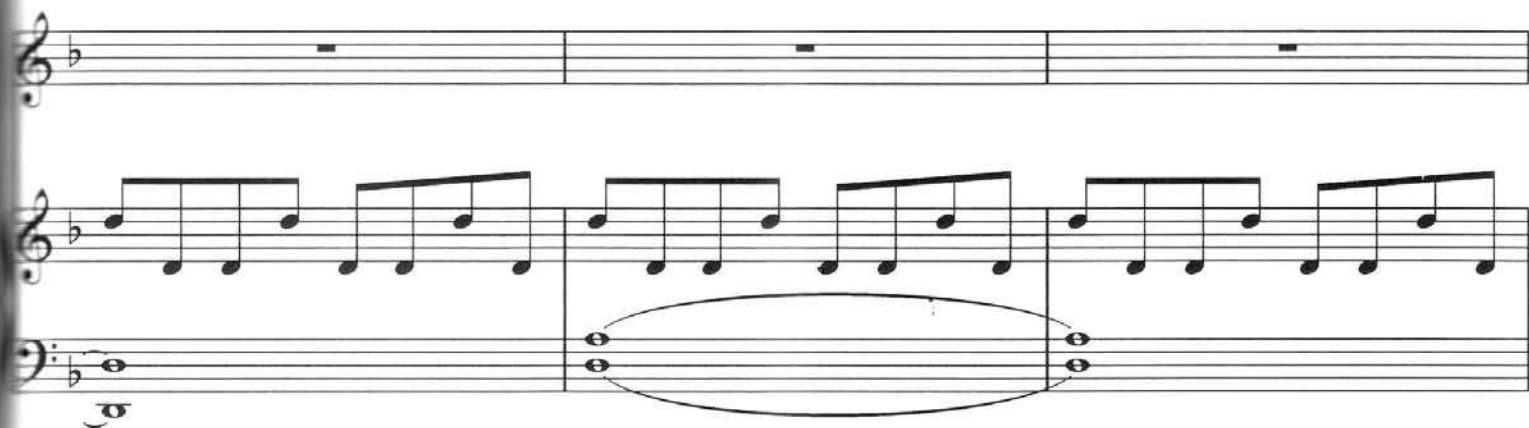
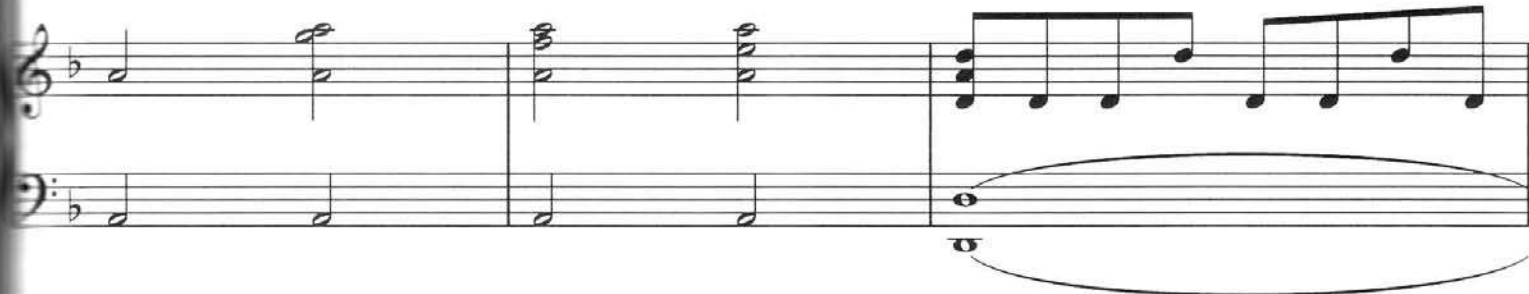
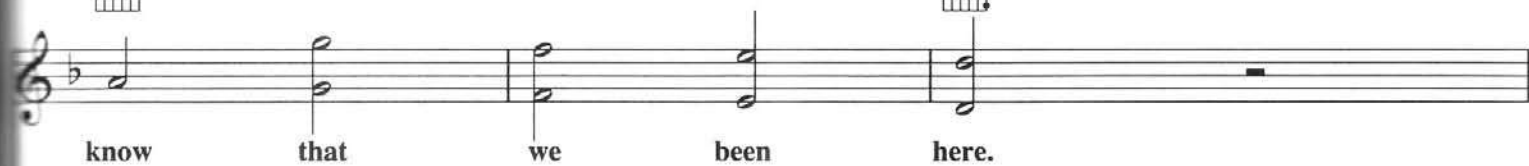
Mis - ter Hearst and Pul - it - zer, have we got news for
 you. Now the world will hear
 what we got to say. We been hawk - in'
 head - lines but we're mak - ing 'em to - day. And our ranks will

B $\flat$ /DE $\flat$ 

A(no3rd)



D(no3rd)



D



D7



G/D



D



A/D



D



G A F F7 Bb/F F
 Newsies: No! Jack: What if the De-lan-ceys come out swing-in'?

C/F F Bb A/C# Dm A/C#
 Will we hear it? Newsies: No! When you got a hun-dred voice

Dm C/E F Bb/D Eb A(no3rd)
 - es sing-in', who can hear a lous-y whis-tle blow?

Bb C D Bb C
 And the World will know that this ain't no

F  B♭maj7  Am7 
 game, that we got a ton of rot - ten
 Dm  C/E  F  B♭maj7  C 
 fruit and per - fect aim. So they gave their
 Dm  Csus/E  C/E  F 
 word but it ain't worth beans.
 B♭maj7  Am7  Dm  C/E  F 
 Now they're gon - na see what "stop the press - es" real - ly means.

F/E $\flat$ B $\flat$ /D E $\flat$

And the day has come and the time is now.

F

Boots: And our name is mud.

And the fear is gone and the strike is

D7/F $\sharp$ E $\flat$ Dm Gm

Boots: And I can't stand blood.

on. And the world will... *Jack:* Pul - it - zer may own the World

F/A B $\flat$

Newsies: Pul - it - zer may own the World but he don't own

but he don't own us!







us! Pul - it - zer may crack the whip

Jack: Pul - it - zer may crack the whip but he won't whip us!





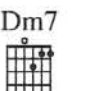
but he won't whip us!

Newsies: And the world will






know and the world will learn.



And the world will won - der how we made the ta - bles

turn. And the world will see

that we had to choose, that the things we

do to - day — will be to - mor - row's news. And the old will

fall and the young stand tall. And the time is

Chords:

- B $\flat$
- E $\flat$ maj7
- Dm7
- Gm
- Gm/A
- F/A
- B $\flat$
- E $\flat$ maj7
- Dm7
- Gm
- F/A
- B $\flat$
- B $\flat$ /A $\flat$
- E $\flat$ /G
- A $\flat$ (add9)
- A $\flat$

Dsus
 And the winds will blow and grow.

now. And our ranks will grow and

D Eb Dm Gm F Ebmaj9 Cm/Eb
 And so the

grow. The world will feel the fire and

Dsus D G
 fin - 'ly know.

SEIZE THE DAY

Music by ALAN MENKEN
Lyrics by JACK FELDMAN

Hymn-like



David: O - pen the

mf



gates and seize the day. Don't be a - fraid and



don't de - lay. Noth - ing can break us. No - one can








make us give our rights a - way. A -






Brightly

rise and seize the day.

rit.

Empty musical staves for piano accompaniment.

David: Now is the time to seize the day.

Newsies:
(Now is the time to seize the day.) *David:* Send out the call and join the fray.

Newsies:
(Send out the call and join the fray.) *David:* Wrongs will — be right — ed

if we're — u - nit - ed. *All:* Let us — seize — the day.

Friends of the friend - less seize the day.

Chords: Bb, F, C, Dm/C, Am, G, F, G7, C

The musical score is written for a vocal soloist and piano. It features a key signature of one flat (Bb) and a common time signature. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The vocal lines are divided into parts for Newsies and David. The lyrics are: (Now is the time to seize the day.) David: Send out the call and join the fray. (Send out the call and join the fray.) David: Wrongs will — be right — ed if we're — u - nit - ed. All: Let us — seize — the day. Friends of the friend - less seize the day. The score includes guitar chords: Bb, F, C, Dm/C, Am, G, F, G7, and C.

(Friends of the friend - less, seize the day.) Raise up the torch and light the way.

(Raise up the torch and light the way.) Proud and _ de - fi - ant we'll slay _ the gi - ant.

Let us _ seize _ the day.

_ Neigh - bor to neigh - bor, _ fa - ther to

Asus  A/C#  Dm  C/E 

son, _____ one for

F  G  C 

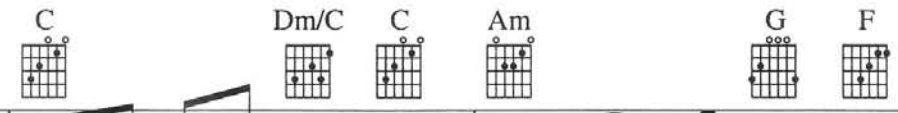
all and all _____ for one.

C 

O - pen the gates and seize the day.

Bb  F 

(O - pen the gates and seize the day.) Don't be a - fraid and don't de - lay.

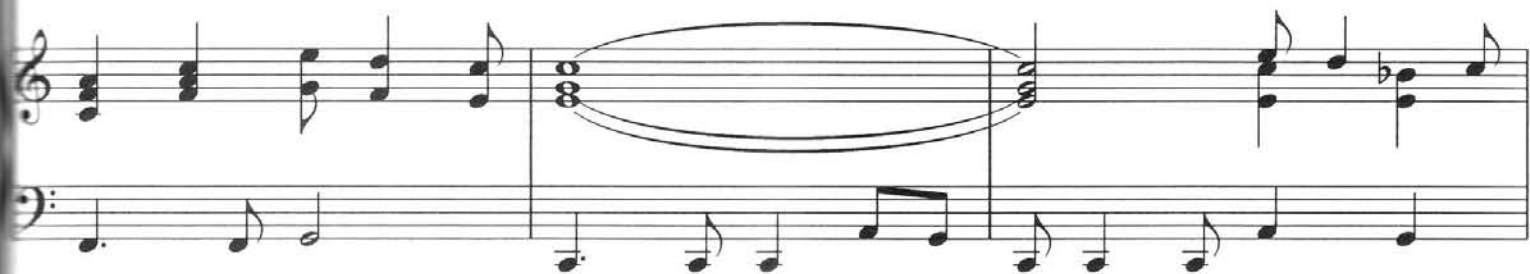


 (Don't be a-fraid and don't de-lay.) Noth - ing — can break us. No one — can make us



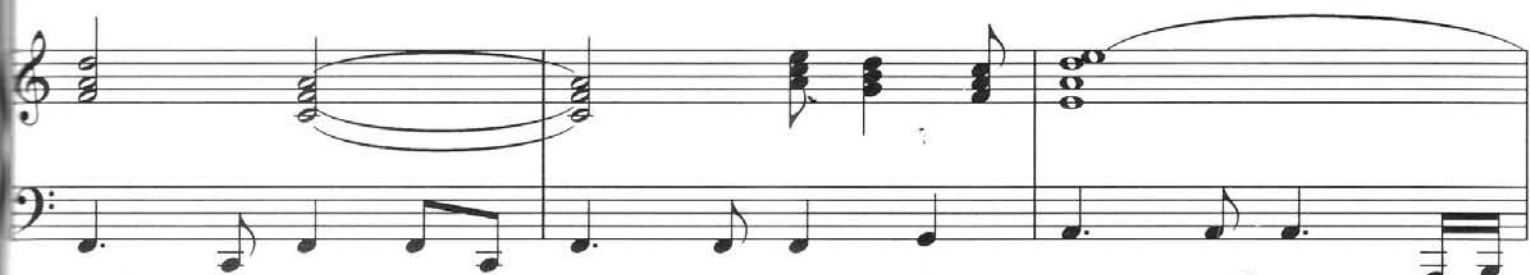


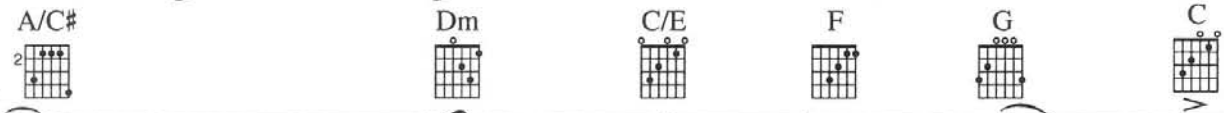
 give our rights — a - way. ————— Neigh - bor to





 neigh - bor, ————— fa - ther to son —————





 ————— one for all and all — for one.



KING OF NEW YORK

Music by ALAN MENKEN
Lyrics by JACK FELDMAN

Bright shuffle (♩♩ played as $\overset{3}{\text{♩}}$)

F#m



Play 3 times

mf
R.H.

Mush: A pair of new shoes with match - in' la - ces! A
cor - du - roy suit with fit - ted knick - ers. *Les:* A

Racetrack:

per - ma - nent box at the Sheeps - head rac - es! A por - ce - lain tub with
Snipeshooter:
mez - za - nine seat to see the flick - ers, Ha - va - na ci - gars that

Kid Blink:
boil - in' wat - er, A Sat - ur - day night with the may - or's daugh - ter!
David:
cost a quar - ter, An ed - i - tor's desk for the star re - port - er.

F#/A#



B



C#m



B/D#



C#m/E



C#/E#



Racetrack: Look at me. I'm the king of New York.
 Newsies: Tip your hat. He's the king of New York.

F#/A#



B



G#m9



A#m7



B



C#



(2nd time only)

Denton: How 'bout that! I'm the king of New

Newsies: In

F#



B



C#m



B/D#



E



A



York.

Sud - den - ly I'm res - spect - a - ble. Star -
 noth - ing flat he'll be cov - er - ing Brook -

E/A



D



E/D



C#7sus/D



C#7



- in' right at 'cha lous - y with sta - ture.
 - lyn to Tren - ton, our man Den - ton.

F#sus F# D#m
 Jack: Nob - bin' with all the muck - e - ty - mucks. I'm
 Kid Blink: Mak - in' a head - line out ____ of a hunch. Denton: Pro -

B G#m F#/C# C#
 blow - in' my dough and go - in' de - luxe. And
 tect - ing the weak And pay - in' for lunch When

F# B C#m B/D# E A
 there I at be. ____ Ain't ____ I men pret - ty? It's
 I'm at bat ____ strong ____ men crum - ble. Racetrack: Proud

E/A D E7/D C#7sus/D C#7
 my cit - y. I'm ____ the king ____ of New
 yet Racetrack and Denton: hum - ble { I'm ____ } the king ____ of New
 he's ____ } All: I

1 F#m



York!

R.H.

2 F#m



Boots: A York.
got - ta be ei - ther dead or dream - in' 'cause

Gm



look at that pape with my face beam - in'. To - mor - row they may wrap

fish - es in ___ it, but I was a star for one whole min - ute.

G/B C F/A Bb

E/G# A D/F# G C/E F

Bb/D D7 G/B C Dm

C/E Dm/F D7/F# G C Am9 Bm7 C D

Denton: Ain't ya heard_ I'm the king of New York.

Start - in' now _ I'm

the king _ of New York.

G



York.

C



Dm



C/E



F



Bb



All: Ho - ly cow, — it's — a mir - a - cle. Pul -

F/Bb



Eb



F/Eb



Cm/Eb



D7



- it - zer's cry - in'; Wea - sel, he's dy - in'.

Gsus



G



Em



C



Flash - pots are shoot - in' bright — as the sun I'm one high fa - lu - tin' son —

Am



G/D



D



G



C



Dm



C/E



F



Bb



— of a gun. Don't ask me how — for - tune found me. Fate —

F/Bb



Eb



F7/Eb



Eb6



D7



G



C



Dm



just crowned me. Now I'm king of New York. Look and see once

C/E



F



Bb



F/Bb



Eb



F7/Eb



Eb6



D7



a pik - er, now a strik - er. I'm the king of New

G



C



Dm



C/E



F



Bb



F/Bb



Eb



Vic - to - ry! Front page sto - ry, guts and glo - ry. I'm
York.

F7/Eb



Eb



Dm7



G



the king of New York!

HIGH TIMES, HARD TIMES

Music by ALAN MENKEN
Lyrics by JACK FELDMAN

Oompah waltz

mf

G7

C

Cm/Eb

G/D

C#m7b5

G/D

D7

G/D

D

G

D

A

D7

G/D

D

Eb7

Medda: {
(D.S.) All: }

High

times,

hard

times,

D7 G C#dim7

some - times the liv - ing is sweet. And

D7 Em

some - times there's noth - ing to eat. But

D/A A7 D D7 G/D D

I al - ways land on my feet. So

G Eb7

when there's dry times





I wait for high times and then I






put on my best and I stick out my chest and I'm






off to the rac - es a - gain!



































































































































































































































































































































































































































































Freely

D7 **G** **E7**

My good friend the may - or, he
Medda: So your old la - dy don't

Gsus/A **D7**

called me to - day. *He said, "Med - da the vot - ers are*
 love you no more. So you're a - fraid there's a

G6 **G** **G9/B**

turn - ing a - way." "Help me," he cried, "or they'll
 wolf at your door. So you got street rats that

C6 **A7/C#**

To Coda ⊕

give me the axe!" I said, "Your Hon - or, you've
 scream in your

D7

got to re - lax." Ev-'ry-bod-y!

D.S. al Coda

CODA

ear. All: You

A7

win some, you lose some, my dear!

D

Eb7

Oh,

a tempo

Ab

high times, hard times,

E7

Eb7

some - times the liv - ing is sweet. And

Ab

Ddim7





some - times there's noth - ing to eat. But





I al - ways lands on my feet. So




when there's dry times





I wait for high times and then I






put on my best and I stick out my chest and I'm






off to the rac - es a - gain! I




put on my best. (I put on Ah my best.) yes, and I




stick out my chest. (and I stick out my chest) And I'm

Bbm9



off, (and I'm off) and I'm off, (and I'm off) and I'm



Dbmaj7/Eb



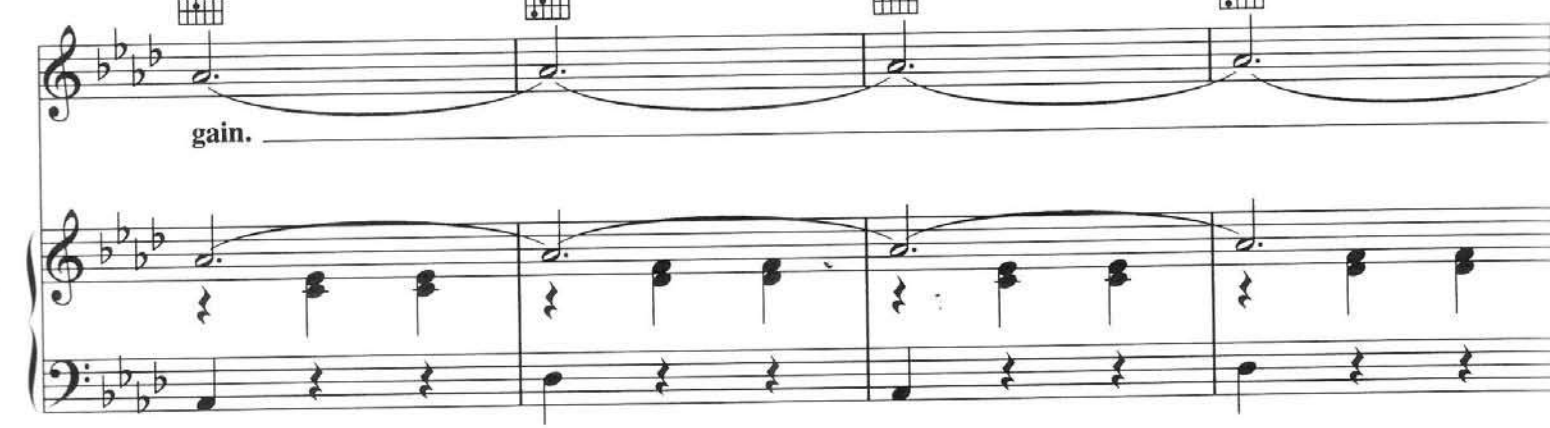
off _____ to the rac - es a -



Ab Db Ab Db



gain. _____



Ab Db Ab



ONCE AND FOR ALL

73

Music by ALAN MENKEN
Lyrics by JACK FELDMAN

Driving and intense

E(no3rd)

E9#5(no3rd)

f *sim.*

Em6 E9#5(no3rd) E(no3rd) E9#5(no3rd) Em6 E9#5

Em Em#5 Em6 Em#5 Em

Denton: This is the sto - ry you want - ed to write. Well, to - night
Newsies: See old man Pul - it - zer snug in his bed, he don't care
 This is for kids shin - in' shoes in the street with no shoes

Em#5 Em6 Em#5

is the night that you can.
 if we're dead or a - live.
 on their feet ev - 'ry day.

Em Em#5 Em6 Em#5 Em

Jack: Just get this done — and by dawn's — ear - ly light — you can fin -
 Three sat - in pil - lows are un - der his head — while we're beg -
 This is for guys — sweat - in' blood — in the shops — while the boss -

Em#5 Em6 Em#5

- ish the fight — you be - gan. —
 - gin' for bread — to sur - vive. —
 - es and cops — look a - way. —

Gm Gm#5 Gm6 Gm#5

David: This time we're in — it to stay. —
 Joe, if you're still — count - in' sheep, —
 This is to e - ven the score. —

Gm Gm#5 Gm6 Gm#5

Sarah: Think a - bout seiz - ing the day. —
 wake up and read — 'em and weep. —
 This ain't just new - sies no more. —

Bm Bm#5 Bm6 Bm#5 Bm

Jack: Think of that train as she rolls in - to old San - ta Fe.
 You got your thugs with their sticks and their slugs, yeah, but we
 This ain't just kids with some pie in the sky, this is do

1 no chord

Tell 'em I'm on my way.

2,3 Bm#5 Bm

got a prom - ise to keep.
 it or die, this is war!

Am7

Once and for all some - thing tells me the tide 'll be
 Once and for all we'll be there to de - fend one an

F G/F F G/F Dm7
 turn - in'. Once and for all there's a fire
 oth - er. Once and for all ev - 'ry kid

Am/E Esus E Asus(add9) Am E/A Am To Coda
 in - side me that won't stop a burn - in'.
 is our friend, ev - 'ry friend a broth - er.

Bb C/Bb Bb
 Now that the choic - es are clear,

Bm7b5 E7sus E7
 now that to - mor - row is here,

F G/F F G

watch how the might - y can fall _____ for once and for

all. _____

Am Am#5 Am6 Am#5

Am Am#5 Am6 Am#5

Am6 Am#5 Am Am#5 Am6 Am#5

D.S. al Coda

CODA

B $\flat$ C/B $\flat$ B $\flat$

Five thou - sand fists in the sky.

Bm7 $\flat$ 5 E7sus E7

sky. Five thou - sand rea - sons to try.

F G/F F

try. We're go - in' o - ver the wall.

F $\sharp$ m7 $\flat$ 5

Bet - ter to die than to crawl.

C/G

Esus

Ei - ther we stand _ or we fall _

for once, _

once and for all. _

Am

Am#5

Am6

Am#5

Am

Am#5

Am6

Am#5

A(no3rd)